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EARLY SPRING

—*Courtesy American Library Association*

By I. Sano (Regular Course—Third Year Class)



EMBROIDERED SCREEN DEPICTING THE "XO" DANCE

—Courtesy American Library Association



TWO GIRLS
By S. Horii

—Courtesy American Library Association

The Art Student in Japan

By EDNA IDA COLLEY

FROM far-away Japan comes a little collection of studies which prove the art student to be much the same the world over. Originally a part of the educational exhibition of this far eastern country, at the recent San Francisco exposition, this assemblage of students' work has been presented to the American Library Association by the Japanese government and is now on view at the Chicago Public Library.

It is an instructive, amusing and interesting exhibition, with the age-old and world-wide appeal of youth, its ambitions, hopes and promises. All of these studies are by pupils in the School of Fine Arts of Tokyo, and many of them are by youngsters in their teens. This and the curious blending of old Japanese and modern influences which they evince render them absorbing.

Realism and impressionism, we find, have their faint, far-away echoes in the Orient. "The Country Woman," for instance, by S. Moritani, gives a hint of the impress of Eu-

ropean realism. She is not so graceful nor so pleasing as are the typically Japanese figures on the style of the old masters in the land of the cherry blossoms. The decorative sense and feeling for grace of line and composition have suffered under this western influence, but there is much striving after fidelity to life.

The two little girls with the parasol show plainly that master or student is familiar with works of the French impressionistic school, suggesting somewhat, as they do, the child pictures of Renoir. It is highly probable that the instructor would be familiar with this phase of art, as many Japanese masters in this school have studied in Paris.

The kitten and pigeons and the vaudeville troupe of trained and gorgeously robed monkeys are purely Japanese and true to old traditions. Indeed, there are few painters in Japan working according to the western style whose efforts are as much appreciated in their own country as are those of the more conservative native school, though some of the



COUNTRY WOMAN
By S. Moritani
(Post Graduate Course—
Second Year Class)

—*Courtesy American*
Library Association

modern painters along western lines are exceedingly clever.

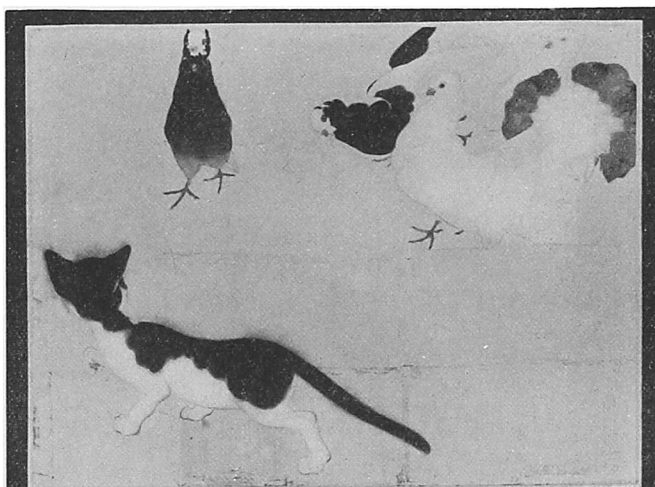
The cat beneath the persimmon tree, by K. Matsui, the flowering branch of early spring with the little birds, by I. Sano, and the study of poppies, by T. Mori, are all replete with the strong decorative feeling that has long characterized much of the best art of their land and that has even become a factor in shaping the tendencies of much of the modern art of Europe and America.

The cat is particularly pleasing, with a realism that is faithful to fact but decorative and suggestive as well. Who has not felt the fascination of a cat's cold, luminous, sinister glare from beneath some such refuge? In color

this piece is most successful, as are the majority of those in this collection. Here the scarlet and gold of the leaves and the sable coat of the cat offer striking but effective contrasts.

In the poppy picture we have a cool, soft harmony of silvery green, pale grey and white, simple and refined but charming, while in the birds and branches of early springtime the almost monotone effect of white and blackish grey against a lighter grey, which is soft but rich and warm, is such as has long been popular in Japanese art productions.

The most beautiful piece in this collection was the embroidered screen depicting an actor in the old classical No Dance of Japan. The

A KITTEN AND PIGEONS*By M. Matsumoto**—Courtesy American Library Association*A KITTEN AND PIGEONS
COMPOSITION MATSUMOTO**THEATRICAL PLAYS OF MONKEYS***By H. Fukuda**—Courtesy American Library Association*THEATRICAL PLAYS OF MONKEYS
COMPOSITION FUKUDA

hair of the figure is scarlet, like drifting flame, the coat a harmony in dull green, gold and dark blue adorned with a pattern of the Buddhistic wheel of universal law. In his hand the figure holds a tray bearing the Buddhistic symbol of light, embroidered in scarlet and gold, and above his head is fastened a little dragon which seems to be a part of his head dress. In the lower corner we catch a fleeting glimpse of a lady in blue robes with flowing black hair adorned with gold and silver ornaments.

It is said that in Japan, as in the western countries, there has recently been a great re-

vival of classic dancing and, with it, of ancient costume, both of which are now much in vogue with the Japanese aristocracy. Not to be graceful in the No Dance and the tea ceremony and versed in flower arrangement is a great handicap to the would-be society girl or matron in the land of the Mikado. That these pretty old customs should be kept up as a part of the social life of the people is another exhibition of that true taste for which the Japanese have long been noted.

What, we wonder, will the new art of the Orient be? Are these students perhaps future Hokusais and Hiroshiges, and will they,



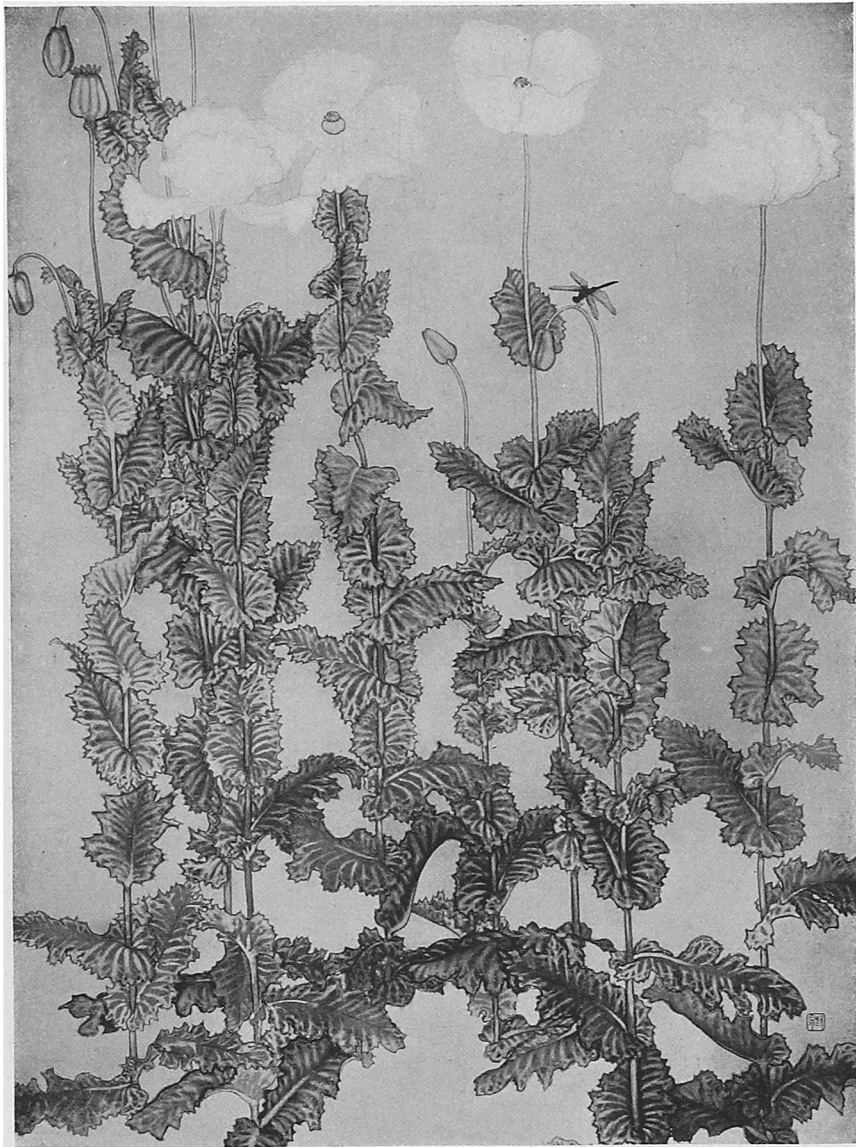
PERSIMMONS

By K. Matsui (Regular Course—Second Year Class)

—Courtesy American Library Association

or others like them, some time rebel against the classic traditions of their older art, as have our youth of every generation, with a resulting production of new schools? In a country where the family and its traditions are so honored and esteemed, where every child has been taught to seek the shrine within his own home for guidance by the family spirit, a dear familiar spirit that is supposed to have dwelt there throughout the generations, it hardly seems possible that there could

be, or ever will be, such a thing as a revolt against traditions. Still, to the connoisseur, there are various schools of Japanese art differentiated by strong individual characteristics. So it may be possible that there will be new schools reflecting the spirit of the new Japan. This collection of students' work becomes, therefore, more interesting and important, viewed in the light of these reflections, for it not only recalls the past but in some degree foreshadows the future.



POPPIES
By T. Mori (Regular Course—Second Year Class)

—Courtesy American Library Association